



2018

2018

Festival stare glasbe Early music festival



Republik Österreich
(AT)



Република България
(BG)



Bundesrepublik Deutschland
(DE)



*United Kingdom of Great
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(GB)



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(HR)



Magyarország
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יְהוּדִים תְּחִלָּה
لِيُؤَسِّسُوا قُلُودًا
(IL)



Repubblica Italiana
(IT)



Lietuvos Respublika
(LT)



Republika Slovenija
(SI)

Pod častnim pokroviteljstvom
Under honorary patronage of the



Festivalske lokacije 2018

Festival venues 2018

1. Brežice

Grad Brežice / *Brežice Castle*

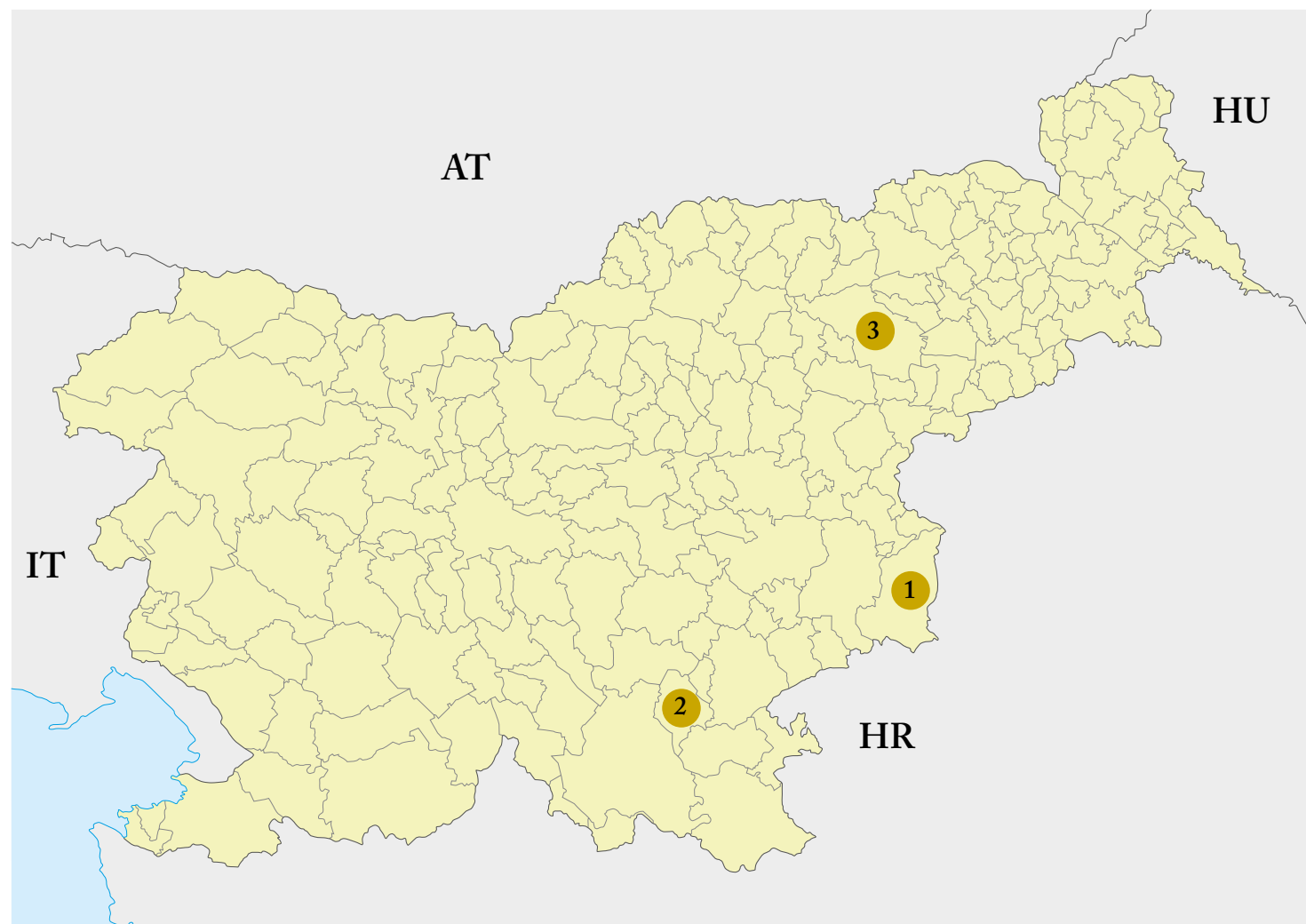
2. Dolenjske Toplice

Soteska

Hudičev turn / *Devil's tower*

3. Slovenska Bistrica

Bistriški grad / *Bistrica Castle*



Festibus iz Ljubljane do vseh koncertnih lokacij.

Festibus transportation from Ljubljana to all the concert venues.



Festivalski predtakt: pogovor z umetniki
in voden ogled lokacije uro pred koncertom.

*The festival upbeat: Conversation with the artists
and concert location tour one hour before the concert.*



Prisma (DE)

www.prisma-music.eu

Elisabeth Champollion (DE): kljunasta flavta / *recorder*

Franciska Anna Hajdu (HU): violina / *violin*

David Budai (HU): viola da gamba / *viol*

Alon Sariel (IL): lutnja / *lute*

Broken Consort: Tiha voda bregove dere

Izklopite telefon, privoščite si čaj, naslonite se nazaj in se prepustite potovanju skozi Anglijo 16. stoletja. (Prisma)

Projekt vključuje ansambel instrumentov različnih družin, kakršne so bili v rabi v Angliji v 16. stoletju, kot tudi instrumentalno prakso »lomljenja« melodije, oziroma načina okraševanja s številnimi drobnimi in hitrimi notami. Z glasbo Johna Dowlanda, Anthonyja Holborna, Williama Corkina, Tobiasa Huma in drugih predstavlja Prisma v tem programu celoten spekter angleške glasbe med renesanso in zgodnjim barokom. Imamo veliko prostora za bogastvo čudovitih napevov med težko melanholijo in opojnimi ritmi gostišč.

Broken Consort: Still waters run deep

Turn off your cellphone, have a tea, lean back and let us take you on a tour through 16th century England! (Prisma)

This project includes an ensemble of instruments of different families of 16th-century England and showcases the instrumental practice of "breaking" a melody line, i.e. ornamenting it with many small and fast notes. In this programme of music by John Dowland, Anthony Holborne, William Corkine, Tobias Hume and others, Prisma presents the full range of English music from the Renaissance through to the early Baroque. There's plenty of room for beautiful tunes between the heavy melancholy and the intoxicating rhythms of the taverns!



Koncert s podporo programa Evropske komisije Ustvarjalna Evropa.
With the support of the Creative Europe Programme of the European Commission.

Consone Quartet (GB)

www.consonequartet.com

Agata Daraskaite (LT): violina / *violin*

Magdalena Loth-Hill (GB): violina / *violin*

Elitsa Bogdanova (BG): viola / *viola*

George Ross (GB): violončelo / *cello*

Haydn in Beethoven: Prelom s tradicijo

Navdušeni smo, da imamo priložnost, da se prvič predstavimo v Sloveniji in predstavimo program z naslovom »Haydn in Beethoven: Prelom s tradicijo«. Raziskovali bomo dve izjemni deli, ki sta bili napisani in objavljeni v obdobju enega leta. Beethoven je bil Haydnov najslavnejši učenec. Znanje in navdih, ki mu ju je podajal Papa Haydn, se v njegovem delu močno odraža ne glede na njuno težavno osebno razmerje. Beethoven je celo povedal, da se od njega ni nikoli ničesar naučil. Beethovnovi kvarteti op. 18 predstavljajo obliko dodobra uveljavljenega žanra, so pa revolucionarni v mojstrovem eksperimentalnem pristopu. Veljajo kot pomemben mejnik v razvoju godalnega kvarteta. Haydnov op. 76 spada v njegovo najbolj ambiciozno ustvarjanje. Tradicionalno krši tradicijo, ko odstopa od sonatne oblike in ustvarja enako pomembno motiviko pri vseh štirih instrumentih bolj kot kdaj koli poprej. Upamo, da se kmalu vidimo ob praznovanju glasbe dveh velikanov klasicizma! (Consone Quartet)

Haydn and Beethoven: Breaking Tradition

We are thrilled to be given the opportunity to perform in Slovenia for the very first time and we are excited to present a programme entitled "Haydn and Beethoven: Breaking Tradition". We will be exploring two highly accomplished works, written and published within a year or so of each other. Beethoven was Haydn's most celebrated pupil and the knowledge and inspiration that he drew from Papa Haydn is



evident in his work, despite their difficult relationship and Beethoven stating that he 'never learnt anything' from him. Beethoven's Op.18 quartets are strong representatives of an established genre, whilst being revolutionary in their highly experimental qualities. They became an important milestone in the development of the string quartet. Haydn's Op.76 is one of his most ambitious sets. He breaks tradition through deviating from the sonata form and bringing out motifs in all four instruments, much more equally prominent than ever before. We hope to see you soon for our celebration of music by two giants of the Classical era! (Consone Quartet)

Koncert s podporo programa Evropske komisije Ustvarjalna Evropa.
With the support of the Creative Europe Programme of the European Commission.

Ensemble Rosarum Flores (AT)

www.rosarumflores.at

Gabriele Ruhland: viola da gamba / *viol*

Wolfgang Praxmarer: lutnje, cistre, pandora / *lutes, cister, pandora*

Ilse Strauß: kljunaste flavte / *recorders*

Heere rest my thoughts: Instrumentalna glasba iz časa kraljice Elizabete I.
 Naš program vodi skozi raznolikost človeških občutkov. Stalni krog narave je najprej simbol brezskrbnega in prijetnega življenja, označenega z mladostno energijo – simbolizirano, na primer s pesmijo slavčka. Kot je značilno za angleško glasbo okrog leta 1600, je osrednja tema ljubezen. Ljubezen v vseh pogledih: od velikega veselja in polnega upanja do obupa in grenkega razočaranja. »Come Again« predstavlja hrepenenje, da bi spet našli ljubljene, da bo konec dolge odsotnosti. Seveda se pojavlja tudi prevladujoče razpoloženje melanholije, ki jo lahko vedno najdemo v skladbah Johna Dowlanda, Thomasa Morleyja in njunih angleških sodobnikov. Solze tečejo, ali kot pravi John Dowland, »Flow My Tears« (tecite moje solze), ki se razvijejo v instrumentalne različice Lachrimae (solz). Program zaključujejo živi in veseli plesi. Izredno, norčavo, dvorsko vzvišeno in deloma prizemljeno. Ansambel Rosarum Flores predstavlja glasbo z instrumenti, ki so bili takrat v Angliji zelo priljubljeni. To so kljunaste flavte, viole da gamba in lutnje različnih izvedb in velikosti. (Ensemble Rosarum Flores)

Heere rest my thoughts: Instrumental music from the time of Queen Elizabeth I.
 Our programme will lead you through the diversity of human feelings. The continuous cycle of nature is, at first, a symbol of the carefree and pleasurable life that is marked by juvenile energy – symbolised, for example, by the song of the nightingale. As is typical for English music from around 1600, the central theme is love. Love in all its



facets: from exuberant joy and fulfilled hopes to desperation and bitter disappointments. "Come again" represents the longing to see a loved one again, ending a long absence. There is a prevailing mood of melancholy, which is always to be found in compositions by John Dowland, Thomas Morley and their English contemporaries. And the tears flow – or as John Dowland puts it, "Flow my tears" – which develop into instrumental "Lachrimae versions" – but life-affirming and joyful dances will conclude our programme. Exuberant, foolish, courtly and sometimes very down-to-earth. The Ensemble Rosarum Flores performs using instruments that were common in England at that time, including recorders, viols and lutes in various versions and sizes. (Ensemble Rosarum Flores)

Orchestra Barocca San Marco (IT)

www.ocsm.pn.it

Paolo Faldi: oboa, dirigent / *oboe, conductor*

Lucia Cortese: sopran / *soprano*

Diego Cal, Luca Del Ben: trobenta / *trumpet*

Matteo Zanatto: prva violina / *first violin*

Alessia Turri, Laura Scipioni, Isobel Cordone, Lucia Dalla Libera: violina / *violin*

Emanuele Marcante, Alessandro Lanaro: viola / *viola*

Carlo Zanardi, Alan Dario: violončelo / *cello*

Daniele Rosi: kontrabas / *double-bass*

Alberto Maron: čembalo / *harpsichord*

Antonio Vivaldi: Arije in koncerti

Antonio Vivaldi je bil eden najbolj briljantnih, eruptivnih in presenetljivih violinistov in skladateljev svojega časa. V knjižnici Biblioteca Nazionale di Torino, kjer se nahajajo skoraj vsi Vivaldijevi operni rokopisi, sem našel veliko oper serij, pri katerih so morali sodelovati najbolj pametni, briljantni in virtuozni pevci na svetu. Nekaj teh arij sem vključil v naš program skupaj z nekaterimi virtuosnimi koncerti za godala in pihala, kot sta oboa in trobenta. (Paolo Faldi)

Antonio Vivaldi: Arias and concertos

Antonio Vivaldi was one of the most brilliant, volcanic and surprising violinists and composers of his time. I found in the Biblioteca Nazionale di Torino, the library which houses almost all the manuscript works by Vivaldi, multiple examples of his Opera Seria in which the singers had to be the most clever, brilliant and virtuoso singers in the world. Some of these arias are presented in this programme, together with virtuoso concertos for strings and wind instruments, such as the concerto for oboe and trumpet. (Paolo Faldi)



Projekt Lazarus (HR)

www.hgc.hr/hr/projekt-lazarus

Tanja Rupnik, Tanja Ruždjak: sopran / *soprano*

Nikolina Virgej Pintar: mezzosopran / *mezzo-soprano*

Siniša Galović, Ivan Martinčić: tenor / *tenor*

Matija Meić, Robert Palić: bas / *bass*

Darijan Ivezić: umetniški vodja in dirigent / *artistic leader and conductor*

Martina Mičija Palić: umetniška sodelavka in producentka /
artistic collaborator and producer

Brevis et facilis psalmorum: Baročna osvežitev s Hvara

Evropska kulturna dediščina je edinstvena civilizacijska in zgodovinska zakladnica izjemnih znanstvenih in umetniških dosežkov svetovne nespremenljivosti. Odgovorni smo, da to bogastvo duha stalno hranimo, oživljamo in ohranjamo kot zaobljubo za prihodnost, za prihodnje generacije. S to paradigmo Projekt Lazarus proučuje pomen kulturne dediščine pozne renesanse in baroka pri ustvarjanju edinstvene evropske identitete, ustvarjene na temeljih humanizma in razsvetljenstva, na krilih katerih leži evropska prihodnost. (Projekt Lazarus)

Brevis et facilis psalmorum: Baroque revival from Hvar

European cultural heritage is a unique civilization and a historical treasure trove of scientific and artistic achievements, incomparable on a world scale. It is up to us to ensure that this richness of spirit is continually nourished, revived, and perpetuated as a pledge for the future, as a pledge for the coming generations. With this paradigm, the Projekt Lazarus seeks out the importance of cultural heritage of the late Renaissance and Baroque in the creation of a unique European identity, based on the foundation of humanism and enlightenment, on whose wings lies our European future. (Projekt Lazarus)



Brežice, Grad Brežice

Brežice, Brežice castle

www.pmb.si

Grad Brežice je bil zgrajen v 16. stoletju, svojo baročno lepoto pa je začel dobivati konec 17. stoletja z novim lastnikom, grofom Attemsom. Baročne poslikave dosegajo višek v Viteški dvorani, ki je največja in najlepše poslikana baročna dvorana na Slovenskem. Danes ima v gradu svoje prostore Posavski muzej Brežice. Okolica današnjih Brežic je bila poseljena že v prazgodovini. To potrjujejo bogati keltski grobovi iz 2. stoletja pred našim štetjem. Kot kraj so Brežice prvič omenjene leta 1241, in sicer z imenom Rain, kar v nemškem jeziku pomeni obala rečne struge. Slovensko ime »Brežice« ima tako enak pomen, gre za mestno naselbino na bregovih reke: breg – bregci – brežci – Brežice.

Brežice castle was built in the 16th century but gained its beautiful baroque appearance at the end of the 17th century thanks to its new owner, Count Attems. The baroque paintings are most striking in the Knights' Hall, which is the biggest and most exquisitely painted baroque hall in Slovenia. Today, the Posavje Museum Brežice is based in the castle. The area of present-day Brežice was settled as early as prehistoric times as the rich Celtic graves from the 2nd century BC attest. Brežice is first mentioned in 1241, by the name of Rain, which in German means "riverbed". Slovenian »Brežice« conveys the same meaning, namely that of a settlement on the riverbanks: breg (bank) – bregci (several small river banks) – brežci (alternative spelling) – Brežice.



www.zavod-ksb.si

Slovenska Bistrica Castle is located centrally in the town, and is an example of Slovenia's large lowland castles. Its earliest documented mention is in 1313. It was first owned by the Duchy of Styria; however in 1578 it was sold into private possession. In 1717 it was bought by the then Count Attems whose descendants retained ownership until 1945. After the Second World War the castle became a national property. Renovations began in 1985 lasted over 20 years and are now entirely complete. Once a medieval fort surrounded by a wall, it was after many historical renovations transformed into a large baroque manor which indicates the interdependence between the town and the castle, and also between successful development and wealthy owners. Today the castle is the main cultural centre of the town and municipality, and was granted the status of a cultural monument of national importance in 1999.



Soteska, Hudičev turn

Soteska, Devil's Tower

www.dolenjske-toplice.si

Najbolj zanimivi biseri slovenske pokrajine so največkrat tisti, ki so zaviti v tančico skrivnostnosti. V Soteski, majhni vasi, stisnjeni med gozdnati planoti, tako že dobrih tristo let stoji in buri duhove Hudičev turn, prostor zabave in pregrešnega užitka. Kraj, ki so ga zaznamovali knezi Auerspergi, so imeli v Soteski mogočni dvorec, nedaleč stran pa paviljon, deteljičasto zasnovan baročni stolp, ki ga obdaja kamnito obzidje s tremi kamnitimi portali, kot prostor za beg iz realnosti v mistiko. Hudičev turn je razdeljen na dve nadstropji, ki ju povezujejo kamnite polžaste stopnice. Celoten objekt je znotraj bogato poslikan z iluzionistično kompozicijo, v pritličju zasnovano na motivu vodnjakov in portalov, na oboku pa antični mitološki prizor Zevsova ugrabitev Ganimeda. V nadstropju pa so prizori iluzionistično naslikane stebriščne arhitekture in ženske figure s personifikacijo vere, upanja in ljubezni. Avtor poslikav je delavniški krog nizozemskega mojstra Almanacha.

The most interesting jewels of Slovenia's landscape are very often those that are shrouded in a veil of mystery. One such place is the Devil's Tower in Soteska, a little village between two forested plateaux. The tower has stood here for over three hundred years, a place of entertainment and sinful pleasure. A place whose history is linked to the princes of Auersperg who had a great manor house in Soteska and, not far away, a garden pavilion: a Baroque tower with a trefoil ground plan, surrounded by a stone wall pierced by three stone portals, a place in which to escape from reality and into mysticism. The Devil's Tower is divided into two storeys connected by a spiral stone staircase. The entire interior of the building is richly decorated with trompe l'oeil compositions. On the ground floor the motif is of fountains and portals, while the



vaulting shows a mythological scene of Zeus abducting Ganymede. Upstairs are trompe l'oeil scenes of porticoes and female figures personifying faith, hope and love. The paintings were executed by the workshop of the Dutch master artist Almanach.

Deklaracija javnega interesa

Declaration of public interest

Pod častnim pokroviteljstvom / *Under honorary patronage of the:*
Slovenska akademija znanosti in umetnosti (Ljubljana, SI).

Iz sredstev davkoplačevalcev sofinancirajo festival Seviq Brežice 2018 /
The Seviq Brežice Festival 2018 is co-financed from taxpayer funds by:
EACEA - Education, Audiovisual And Culture Executive Agency (Brussels, BE),
Ministrstvo za kulturo (Ljubljana, SI), Občina Brežice (Brežice, SI), Občina Dolenjske
Toplice (Dolenjske Toplice, SI), Občina Slovenska Bistrica (Slovenska Bistrica, SI).

Festival Seviq Brežice 2018 smo pripravili s koproducenti programa /
The Seviq Brežice Festival 2018 was prepared with co-producers of the programme:
Centre culturel de rencontre d'Ambronay (Ambronay, FR), Collegio Ghislieri di Pavia
(Pavia, IT), Hrvatski glazbeni centar (Zagreb, HR), Internationale Händel Festspiele
Göttingen (Göttingen, DE), National Centre for Early Music (York, GB), Ozango
(Strasbourg, FR), Rīgas Senās mūzikas centrs (Rīga, LV), Universitatea națională
de muzică din București (București, RO).

Seviq Brežice 2018
Izdal / *Published by:* Ars Ramovš zavod za umetnost, marketing,
promocijo in investiranje, Ljubljana
Urednika / *Editors:* Klemen Ramovš, Janja Horvat
Oblikovanje / *Design:* Nina Demšar, Format design, Borut Demšar, s.p.
Jezikovni pregled / *Language editing:* Ars Ramovš, Paul James
Fotografije: Arhiv Ars Ramovš, Moon Child, Mirko Cvjetko, Janja Horvat,
Wolfram Knelangen, Bertrand Pichène
Tisk / *Printing:* Cicero, Begunje, d.o.o.



REPUBLIKA SLOVENIJA
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Ars Ramovš zavod za umetnost, marketing, promocijo in investiranje, Ljubljana
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